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Employees ask students to boycott Classics

by Joe Heath

This week, striking employees of Classics bookstores in Montréal have been distributing leaflets on McGill campus, encouraging students to boycott Classics bookstores. The pamphlets ask students to "Help save Canadian jobs in the book industry."

The 35 workers have been on strike since November 20, 1985, and it is becoming increasingly unlikely that they will ever negotiate a fair settlement.

In July, 1985, during the strike, Classics was purchased by W.H. Smith, a British multinational. On January 14, W.H. Smith finally met with employees to negotiate back-to-work terms. They were offered a 20 per cent pay cut, loss of seniority rights for part-time employees (2/3 of the workforce) and loss of sick pay.

Five weeks later, W.H. Smith closed down what the union called "the largest and most successful Classics bookstore in Montréal," located on St. Catherine at la Montagne.

"It's the same as when Ultramar bought the Gulf refinery just to close it down," explained Pierre Paquet, president of the *Confédération des Syndicats Nationaux* (CSN). "W.H. Smith bought (Classics) in order to close down several stores."

The union was threatened with further store closures unless they accepted W.H. Smith's terms by June 20th. That day passed, and since then, a total of three of the eight Montréal Classics stores have been closed permanently.

The stores which remain open are being staffed by managers who have crossed the picket line. One of them agreed to an interview with *The Daily*, but fearing retaliation from W.H. Smith, asked that his name not be printed.

He had little hope for a quick end to the strike, saying simply "W.H. Smith is not interested in having a union, and the union's not interested in coming back to its terms."

"It will probably finish by having the stores all closed... There's no other solution, unless we (the managers) want to work 70 hours a week for the next two years," he added.

Paquet seconded this, saying "we are quite worried that W.H. Smith will close all of the stores."

According to the union, it is not just a question of wages and benefits, but a matter of Canadian cultural interest. Paquet pointed out that, "W.H. Smith is the first company to purchase a Canadian company under the new free-trade laws."

In a leaflet distributed outside the Union building, Classics employees claim that "In the name of free trade, the federal government seems willing to sacrifice Canada's cultural autonomy. This can only mean the imminent death of small independent publishers and bookstores."

"With the control of the publishing industry in foreign hands, how much longer do you think you will have access to the books you want?" it reads.

Paquet expressed concern over the quality of literature being made available to the public, saying "Classics is the only agency which imports and sells quality trade paperbacks. W.H. Smith only sells bestsellers, and photojournals of the Royal Wedding, or Charles and Diana."

He pointed out that the availability of English books in Montréal is decreasing.

ing. "The university bookstores carry mainly books for use in school," and are of little interest to the general public.

Meanwhile, tensions are rising between the unions and the employees who have gone back to work. The manager who spoke to *The Daily* said, "I don't know what the union is doing at the moment, except for plastering stickers on our window, and glue in the locks. Oh yeah, and calling us scabs, which we're not."

"The union has filed an injunction against the managers in other stores," he added. Paquet elaborated, "It's the managers who are working, so we've filed a complaint. They are doing the work which others used to do."

The manager, however, back at work, claimed he was not breaking any rules, saying, "I received a letter from the *Ministre du Travail* informing us of our legal rights to work."

He was reluctant to give his opinion of W.H. Smith. "It's a negative one, I'm in a weird situation. When I hand in my letter of resignation, then I'll tell you my opinion... maybe after Christmas," he said.

According to Paquet, employees are to meet with representatives of W.H. Smith today to try and negotiate. Horst Bichovsky, regional manager for W.H. Smith, would not confirm this meeting, but said "that's possible, I really don't know. I can't comment at all to the media."

A solidarity benefit is scheduled for the striking employees for September 25th at the Spectrum. It will feature Jim Zeller, Karen Young, Michelle Donato, and Alain la Montagne. Paquet explained that the benefit features both French and English performers because "the issue is one which unites and concerns both Francophones and Anglophones."

Until some settlement is reached, Classics are asking all students and members of the public to boycott Classics store, to "defend our jobs and democratic right to unionize," and more importantly, "by supporting our boycott, you are telling one multinational that Canadians intend to protect their cultural and economic interests."

Johnston hosts debate

by Brendan Weston

McGill Principal David Johnston hosted a series of TV debates between European and North American university students at City Hall's assembly this past weekend. The debates will be broadcast this winter on American and European television and reach an audience of 500,000 Canadians.

McGill Debating Union member Baila Lazarus, like students from twelve other universities across Canada, was matched with a student from the United States and pitted against a two-person team from one of the thirteen European universities. European teams overcame a lack of experience with debating, and with

speaking English in many cases, winning seven of the thirteen debates, each of which will be televised in individual half hour segments Sundays, starting October 5 on channel 57 at 17h30 and October 12 on channel 33 at 9h30.

Topics included Western European participation in "Star Wars", the value of government regulated red light districts, free trade, the US attack on Libya, South African sanctions, whether the United States and Canada should leave NATO, and whether Western Europe should be "a launching pad for American nuclear weapons."

The format was "modified parliamentary debating" which does not permit cross-examination, interruptions, or heckling, and encourages a

literal interpretation of the question, politeness, and content over rhetoric.

The Dialogue series was sponsored by *The Economist* and *Maclean's* magazines as well as certain airlines and the Public Broadcasting Service. It featured Canadian author Mordecai Richler, McGill Law Professor Irwin Cotler, and a number of prominent journalists and diplomats as judges.

The organizer of the series, independent TV producer Larry Shapiro, has been working on a variety of current affairs shows since starting *Reach for the Top* twenty-two years ago, most recently with the internationally distributed show *The Editors*. Shapiro, who once lectured at McGill in experimental communications, was shocked by *The Gazette's* finding the debates unnewsworthy while media across the continent covered them. He is still waiting to find out whether CBC will broadcast the series, but hopes to hold the debates among francophones, and to open them to the whole commonwealth by next year.

McGill Debating Union President and President of the Canadian Society for Intercollegiate Debate, Matthew Mendelsohn, worked on the project all summer. "I was originally offered a salary, but I declined, and an honoraria was given to CUSID instead," he said.

Although Johnston said he was not anxious to be in front of a camera again, Shapiro praised his performance. "He's fantastic," said Shapiro from the control booth. "He takes his cues beautifully."

A highlight of the debate was when John Canning of St Michael's, a Catholic university, turned to Johnston during the debate on red light districts and said, "There are the health risks like herpes and AIDS, but you know all about these Mr. Speaker."



Johnston

Economics dept. left chairless

by Adam Quastel

The McGill Economics Department is still without a chair, as Norman Schofield, previously of Essex University, has refused to take the position despite his acceptance of it last spring.

According to a letter from Dean of Arts Richard Salisbury to professors in the economics department, Schofield "referred to the magnitude of the task and his personal doubts as to whether he was adequate for it."

Wrote Salisbury in the letter, dated August 12, "I received a telephone call yesterday from Norman Schofield saying he felt he could not take up the position McGill had offered him... He apologised for the lateness of his decision."

Salisbury's letter also indicated that Jagdish Handa would continue as Acting Chair until a long-term solution can be found to the difficulties in the economics department.

"In the short term, I have asked Jagdish Handa if he would continue as Acting Chairman... for the short-term, Trusteeship and a Dean's advisory Committee continue."

Salisbury has continued the trusteeship without consultation with the economics department.

"He could have asked if we wanted trusteeship to continue," commented Economics Professor A. Fenichel.

Salisbury will be addressing a departmental meeting tomorrow, when, Fenichel hopes, many of the unanswered questions concerning Schofield's refusal to accept the post and the future of the economics department will be addressed.

The department was placed under trusteeship in October, 1985, by then Dean of Arts Michael Maxwell against the will of most economics professors. The existing Acting Chair was appointed by Maxwell last year.

The split amongst professors in the economics department, arising initially from the by-passing of the department in the promotion of Antal Duetsch eight years ago, was portrayed last year as 'guerrilla war' by professors from both factions.

Many professors no longer participate in departmental meetings and refuse to recognize a chair appointed by the Dean.

The Dean of Arts has been searching for a chair since last October in accordance with recommendations of the McGill Cyclical Review Committee.

Delving into Tupelo Chain Sex

by Brian Zelnicker

There's a funny thing going on with the 'alternative' music scene these days. People seem content to stand ass-backwards looking at the past.

I always thought that nostalgia was for those who sit at home mailing off money for Burl Ives anthologies and the Best of Foster and Allen, but I've been grossly mistaken. In case you haven't already noticed (and if you haven't, your optometrist is looking at a malpractice suit) the 60's are back once again. A fairly unique decade, but one that we shouldn't have to live over every three years. Contrary to popular belief you don't have to buy a copy of K-Tel's 22 Garage Punk Greats to enjoy the music of the 80's, just ask **Tupelo Chain Sex**.

TCS have managed to draw from every conceivable music style to create one that is truly their own. Something original and new, believe it or not. It's no use trying to put a label on it. They like to call it entertainment and that's good enough for me.

For those of you who are wondering about the name... King Elvis was born in Tupelo, chain has a lot to do with something bloody that once happened in Texas, and sex is one of their favorite things.

The band has put out three albums to date and another is on the way. The first album, titled *What Is It*, is no longer available, but copies of *Ja-Jazz* (second album) and *Spot the Difference* (latest album) can still be found.

TCS rolled into town last Friday afternoon and we actually managed to get an interview done (pretty amazing considering that Dave had just bought a kazoo and did a dismal job of concealing his excitement over his new toy) while conducting a Canadian beer taste test. Dave Dahlson (lead singer and Tandoori expert) and Paul Lines (new drummer and amateur Frenchman) hit me with some really good questions, but I immediately turned the tables on them...

Me: I thought you were supposed to be back in the spring.

Dave: Ya I know. It took awhile to get reformed and reorganized. We've got a hot new rhythm section right now. We've got a drummer who's in the studio with us.

Paul: Check this out.

At this point Paul proceeded to bang his newly bought sticks against two paint cans. We should never have gone to that music store.

Dave: This is Paul Lines from Flint, Michigan and we've got Jason Keene playing bass. The rest of the lineup is pretty much the same. Don (Sugar-cane Harris the electric violinist) is not with us on this tour, but he'll be around.

Paul: His spirit still infects the band.

Me: How did the lineup change come about?

Dave: Well after our last tour, me and Tupelo Joe (guitarist) and Stumuk (saxophones) ...

Paul: They all took a tour of the Buick factory in Flint, Michigan and saw me assembling cars with my dextrous abilities as I was putting on the quarter panels and they figured I must be able to wield drum sticks like no one else in North America.

Dave: Or, even better, carry the drums.

Paul: They saw the muscular arms and the Grecian features and they said "this is the guy we want, this is the guy for our band" so here I am.

Dave: Why that came about was because me and Stumuk and Joe wanted to take a more jazzy direction. We were very interested in the "hard-



Reggae against apartheid

by J. Peter Nixon

Tonight at Le Spectrum music and politics will merge when Concordia

University's *Orientation '86* presents 'Reggae vs Apartheid', a benefit concert to aid the people of South Africa

who are fighting for liberation from the apartheid regime.

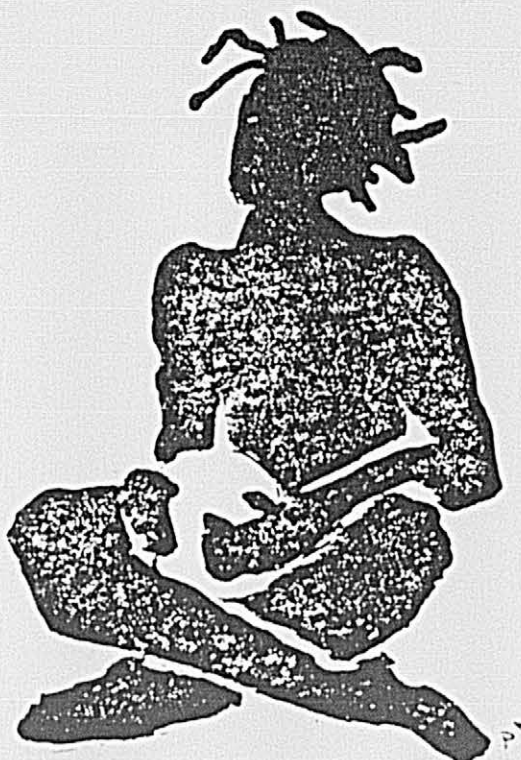
Headlining the evening are Montréal reggae favorites **Jah Cutta and the Determination Band**. Also on the bill are **Kali and Dub Inc.**, Toronto dub poet **Clifton Joseph**, and ska band **Swinging Relatives**.

According to organizer Bob Rattray, all the bands are playing for free. Rattray also mentioned that Montréal radio personalities Tony Scott and Guep Talbot are being contacted to M.C. the event.

The organizers for this event are CIRL, Radio Loyola, the Concordia University Students Association, the Caribbean Students Association and the African Students Association.

All profits from this event will be going to the African National Congress (ANC), the primary liberation organization fighting against apartheid in South Africa. Members of the ANC will be speaking at the concert.

Tickets are unusually low for Le Spectrum, \$5.95, or \$7.40 through Ticketron. The show starts at 8 o'clock.



core be-bop", I think it thrashes.

Me: Hey, what about the new record?

Dave: It should be coming out in October (which usually means April for us Canadian types) and we're not sure of the title yet.

Me: How did you find Jason the bass player?

Dave: We found Paul right away, but it took awhile to find a bass player. We were auditioning bass players for about three months, then I saw this guy outside the rehearsal studio just hanging about and I asked him if he played bass and he said yeah. I said "come in and try out" and that's the guy we got.

Me: Has it worked out okay?

Dave: Ya, it's worked out great. If you like to be entertained that's us.

Paul: I think we've created something very new.

Dave: Basically what it is... is fun.

Paul: It's definitely fun and exciting.

Dave: And I have a note here from Stumuk and he just wants everyone to know he's stoopid.

Paul: He's an old sack-butt and he'd like to invite all you sack-butts out to see the show. He's talking about the over thirty-five crowd, you can't miss it. If you've been disappointed in the past with live entertainment this is a can't-miss show.

Dave: And if you're over 250-300 pounds make it a point to come on down (yes, Bob Barker's immortal words).

Paul: You gotta see that fat kid, you gotta see the fat kid!

Me: Polyester.

Dave: There will be polyester galore (Polyester just happens to be one of Stumuk's great loves.)

Me: Do you have any last questions?

Dave: Ya, where's that Tandoori restaurant at?

Me: It's just over about six blocks...

At this point we decided to save ourselves any further embarrassment by ending the interview. You should have heard what wasn't fit to print. Later that night, after a severe curry attack, Dave and Paul were true to their words and the show was brimming over with exciting, fun entertainment. Stumuk was in fine, furry form and even Tupelo Joe was looking pretty healthy. If for some quirk of fate (or stupidity) you've managed to miss TCS for the second time don't fret, you might be able to spot them on an episode of *The Price is Right*, but I'm not telling which episode so you'd best watch them all.

Expo cans local music festival

by Marian MacNair

Expo's Vancouver Independent Music Festival was 'slow'-ed to a halt 45 minutes into the first concert as "Expo dinkheads in three-piece suits pulled the plug" on Vancouver hardcore raunch band **Slow**, according to manager Tony Beck.

The Daily got a chance to ask the members of **Slow** about their exploits when they stopped in Montréal during hastily arranged Canadian tour.

The whole fiasco began with a public outcry from Vancouver musicians, who blamed Expo's import of foreign entertainment for the poor season local acts and venues had suffered. "Expo is a success, and the rest of Vancouver is going to hell," Beck said.

A proposal made to Expo officials by local Vancouver musicians brought in a series of local bands to the Expo site for a week-long festival.

Dissension arose immediately amongst various Vancouver bands over whether it was a political sell-out to play Expo, which had crippled the Vancouver music scene. Rumours flew as to who was asked to play, and who had accepted. D.O.A., a respected Vancouver hardcore band was approached. They refused to play though, choosing to start an alternative festival within the city itself, and releasing a compilation EP entitled *Expo Hurts Everyone*.

According to **Slow**, "Some people with their heads in their pants said it was a contradiction for us to play a Downtown/East End Residence Association benefit for people evicted from hotels because of Expo, and then to play Expo, but we're festival kind of guys, and it was a chance to play in front of a new audience."

"We needed the money to fix the van for this tour" added bassist Hamm Bone.

Although **Slow** had been told they

would have a one hour set, Expo officials pulled the plug on them after 45 minutes. Later they announced that they were cancelling the entire festival.

Slow told The Daily, "Expo was looking for an excuse to shut down the Festival." This intent is borne out by Expo's refusal to grant contracts to any bands except the first two scheduled, **Slow** and **Poisoned**. Yet Expo required that all the bands refrain from playing elsewhere for a week before their Expo show.

"Basically, without a contract, all the other bands were fucked when Expo cancelled" said Beck. "Only **Poisoned** and **Slow** can sue for breach of contract."

According to the official Expo report the show was shut down because of the band's use of obscenity and their incitement of the audience.

Beck and Hamm responded, "We gave them a **Slow** show, they knew what our show was like, that we swore onstage."

As for the accusation that they were inciting the crowd, Hamm differs, "about 100 people got up to dance and Expo said they got out of hand for that."

"When some asshole pulls the plug out, you're justified in resenting it" Hamm said, "that's about when they accused us of dropping our pants."

The band was thereafter relieved of their pay and escorted off the site. Meanwhile an irate crowd of fans took up **Slow**'s rallying cry "Fuck Expo" and marched about the Expo site forcing the CBC's broadcasting at the site to close 15 minutes early.

"If they don't pay us for our show we're going to sue their asses off" said Beck, "but we can ask a lot more now for playing a Vancouver gig."

Slow is one of Canada's better rock/hardcore bands. Currently on tour, they hope to release their first full length album in December.



An Alternative EXPO?

by Chris Lawson

Welcome to Vancouver, Canada's Sun City. All the lamp posts downtown are adorned with stylish EXPO 86 banners. In the stores, almost everything, from milk and pop to toilet paper and tampons bears the EXPO logo.

The East Side of town oozes with EXPO schlock and souvenirs, in between slick, renovated hotels still rank with the smell of fresh paint. Single bedroom, bachelor apartments rent for \$1200 a month.

The local papers and airwaves are saturated with EXPO hype. The 6:00 news, broadcast live from EXPO, devotes a full five minutes almost every night to film footage of EXPO.

Every now and then a piece of bad news slips past the editors. In April, Olaf Soldheim, one of hundreds of East Side residents evicted from their homes to make room for tourists, committed suicide shortly after being put out on the street.

In June, Jim Pattison, chair of the EXPO corporation, announced layoffs of EXPO workers. In August, East Side hotel owners report less than 25 per cent occupancy rates.

In the streets, no one dares speak ill of EXPO. To question its purpose or its true benefactors is to blaspheme against some kind of terrestrial god. It is to invite worse hardship than B.C. already faces by scaring away tourists and their precious dollars.

Finding an alternative vision of EXPO takes quite some doing. You can

find head shops in Gastown that will make t-shirts with "EXPLOIT 86" or "World Unfair 86" if you ask. They will tell you they cannot display them.

Or, if you were fortunate to be in Vancouver in June, you might have

Well Billy says to Jimmy 'Hey you flim flim man

Let's get the boys together and plan a little scam

We'll clean out the East Side like throwing out the trash

And when the party's over we'll clean out all the cash

Stu Leal sings a folk ballad entitled 'Old Mangled Man' dedicated to the memory of Olaf Soldheim, and other EXPO 'evictims'. Stu's lyrics are clever and eloquent. He takes the anti-EXPO campaign on a very personal level.

By far the most interesting and the least melodious song is 'Tyranosaurus Wrexpo the Spirit of 86,' by Montréal's own Rhythm Activism. It's best described as heavy metal dub poetry. Rhythm Activism have just completed their 'Black Wedge' tour of the West coast.

Mecca Normal do an impromptu piece called "Sha la la la" which contains a helpful voting hint for the next provincial election if nothing else.

EXPO Hurts Everyone was produced with an eye to economy (unlike the fair). As a result, sound quality is far from digital. But as with other benefit records, sound quality is less of a priority than lyrical content. All proceeds for the single are being donated to help Vancouver's East Side residents who were evicted for EXPO.

TYRANNOSAURUS WREXPO THE SPIRIT OF '86

IT CAME ACROSS THE STRAIT OF GEORGIA

swelling foul, dripping slime
Tyranosaurus Wrexpo
The Spirit of '86

It stomped onto the beach
rearing out commands
while bug-eyed neanderthals
cooed
"Wrexpo you're the greatest!"

Ordinary folk were dazzled
by its wise blinding
by the glint from its eyes
but the howling neanderthals
crawled on its tail
clubbing each other
jockeying for position
leading the beast on
its path of destruction
Tyranosaurus Wrexpo
The Spirit of '86

It preyed on the poor
unable to move
snatched 'em outta their homes
swallowed them whole
It terrorized the young
the sick and the old

sucked 'em outta hospitals
emptied schools
wiping out communities
with a sweep of its tail
Tyranosaurus Wrexpo
The Spirit of '86

When its droppings thundered
to the ground they hardened -
accretions to the beast

Its mighty farts
the pundits agreed
sweetened the air
round those who were near
While humbled minstrals
strummed chords at its feet
ribbling on the crud
between its toes
the spellbound, the willing
danced to its rear
Tyranosaurus Wrexpo was
The Spirit of '86

When no sacrificial soul
was left to digest
When no beautiful forests
were left to mow
When no unbelieved
was left to convince
that the seely
Savior had each one
of them blessed

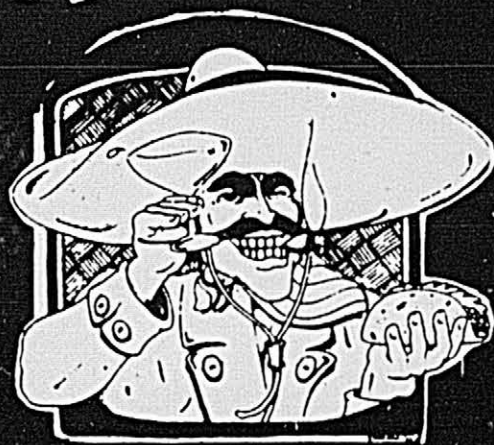
Tyranosaurus Wrexpo
The Spirit of '86
lay down
bleated and belching
near the waters edge
filles bustling overhead
and rolled away
food for the scavengers
the only ones left
except...for...

the rebels
'Cause even though
it quivered and it teared
and it thumped and it bugged
and it crashed and it crushed
everyone in the way

Bad Bore
just wouldn't disappear
they'd crawl from the rubble
regroup and give it trouble
beaten and bruised
they'd make the news
telling the world
of the horrible calamity
this once in a
lifetime
unforgettable tragedy
when Tyranosaurus Wrexpo
The Spirit of '86
stomped into town
and left its mark
all around.



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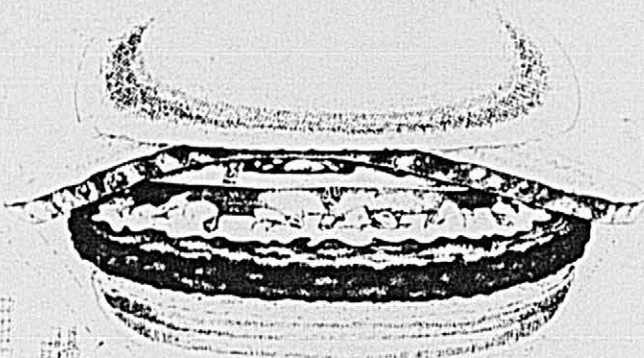
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—Bruce Bailey, Mtl. Gazette

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Introducing Rubicon...

Again

by Andrew Flynn

Let it never be said that contemporary literature and visual art recieved inadequate attention at McGill. A young but mature publication called *Rubicon* has begun its courageous journey into the turbulent waters of modern poetry and prose with integrity and style.

Rubicon was started in the spring of 1983 by its editor T. Peter O'Brien, a PhD student studying English at McGill. The aim of the publication is to try and "shore up a defense against what most people would call the decline of literature". O'Brien claims that until *Rubicon*'s conception Montréal lacked an internationally aware literary magazine.

Published bi-annually, *Rubicon* is an attempt to put together a professional collection of contemporary fiction, poetry, interviews, visual art, and book reviews.

In Issue 7, produced this summer, the front cover art by Montréal artist Betty Goodwin proves itself an aggressive line drawing. Though it is obviously unwise to judge the book by its cover, the juxtaposition of classical format and no-punches-pulled art is an appropriate description of *Rubicon*'s approach to literature.

The current issue features fiction by Raymond Fraser (formerly one of the Montréal Storytellers, a now defunct group of authors with their roots in the late 1960's), and a collection of recent works by Irish poets.

The art in *Rubicon* tries to integrate the relationship between the visual impression and the actual writing. American artist Jana Sterbak's 3-D multisensory photograph's which accompany the texts are proof of the blend of the two arts. The concepts handled by Sterbak are sensually brutal, uniting modern anti-traditionalist sculpture with grating avant-garde free verse poetry.

While *Rubicon* generally focusses on Canadian literature, it does not restrict itself exclusively to Canadian material. However, Canadian book reviews, and interviews with modern Canadian authors comprise a large part of each issue. These reviews are usually lucid and carefully written.

An interesting and encouraging quality of *Rubicon* is that it publishes the works of established literary personalities alongside those of virtually unknown artists.

The Interviews and book reviews from *Rubicon* have received attention from as far away as Europe. Its wide readership is reflected in the publication's availability in university libraries throughout the U.S, England, Germany, France, and Japan.

In view of the success it has attained, it is surprising that *Rubicon* is virtually unknown at McGill. For a new publication, it has printed some impressive works, and maintains a high standard of interviews with such influential writers as Margaret Atwood and Rudy Wiebe.

Rubicon is funded by the Arts and Science Undergraduate Society (ASUS) and the Canada Council. It is a non-profit organization which would welcome the assistance of McGill students interested in the development of contemporary literature.

BLIND DATE #3

by Marian MacNair

Ever been on a blind date? What if you didn't recognise each other? You would be left with nothing but the place where you passed each other.

This is one theme of *Blind Date No.3*, an exhibition of photography and text by Suzanne and Claire Paquet.

The second exhibition in a series (*Blind Date No.2* remains a mystery), their works explore the nature of image and perception.

According to Suzanne Paquet, "the visitor must tell their own stories about the piece, using the associations which the work evokes. Many people tell us there is nothing solid to grasp in our work, that it has no content. What it suggests to the individual viewer is most important."

The photos feature shots of two women, possibly strangers, who are juxtaposed to 'meet' through the medium of photography — a blind date.

In order to unify the elements of each photo into a complete exhibition Suzanne emphasized the role of light — each of her shots explores different combinations of light and shadow.

Claire's text also serves as a continuum for the entire work. A thought pattern written in the third person and displayed on the shots and the floor, it reflects on both the light and shadow imagery, not to mention the elusive quality of the figures in the photos.

Beneath the veneer of ambiguity lies some very specific concepts which Claire and Suzanne are exploring.

In *Blind Date No.1* the installation consisted of photos of the actual gallery in which the exhibition was

housed. In *Blind Date No.3* they have recreated recently closed gallery — Gallery Apart — in both the photos and the gallery itself. The pictures are blown up to 'window' size and are combined with a frame similar to those which used to be in Galerie Apart.

In *Blind Date No.4* (next year) Suzanne and Claire will "create a place of their own."

By developing the *Blind Date* theme, the Paquets are creating layers of image and reality. First they display photographs of an existing place, images in themselves. Then images recreating an image of a past place are produced, followed by the creation of an image which has no basis in reality.

"Recreating the gallery was difficult with all the windows and light — the camera reproduces something different from what you would see if you were actually at the gallery," said Suzanne.

The Paquets explore our perceptions of reality — paralleling what we see with what the camera sees. The confuse our sense of what we see as 'real' by creating a gallery within a gallery. Essentially they are creating a fiction out of what we perceive as reality.

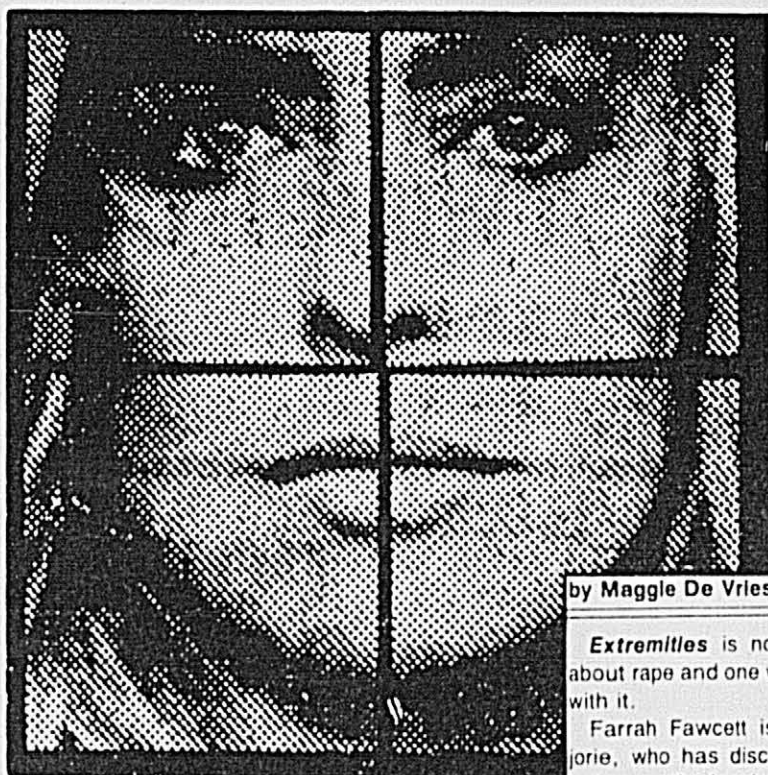
The use of Claire as the subject of some of the photos is a means of self-portraiture for the sisters. Claire is in front of the camera and Suzanne is behind it, using different shots and atmosphere to highlight different aspects of themselves.

Currently taking their Masters in Art History at Université de Montréal, Claire and Suzanne have exhibited their work in Montréal and Quebec City.

This latest exhibition at Galerie Actual/Acte 3 56 Mont Royal est, continues until September 20.

«Est-ce bien un lieu ?
J'en doute.
C'est autre chose qui
se trouve en arrière,
mais dont témoigne justement
cette pâle et glauque lumière,
qui semble effacer cela
même qu'elle éclaire.
(...) une lumière qui dépile
en dissimulant.»

the supplement goes to the



Extremities

by Maggie De Vries

Extremities is not about revenge. It is about rape and one woman's attempt to deal with it.

Farrah Fawcett is the protagonist, Marjorie, who has discovered that neither the police nor the legal system has much help to offer in a case of attempted rape. She is on her own. Thus, when she faces her assailant, she can only rely on her own resources. It is a situation of 'extremities' in which societal norms do not apply. The structure of society which oppresses women cannot be expected to provide the means of escape.

This situation is set up almost flawlessly, developed using no gratuitous elements. Rape is depicted accurately as an experience and act of violence — not as beautiful or 'sexy'. There is, in fact, no hint of sex in *Extremities*. Marjorie is a woman in pain who is fighting for her life. She is not a passive victim.

Frequently rapists are portrayed as crazed psychopaths; homeless and unloved, who lurk in back alleys searching for victims. The rapist in *Extremities*, played by James Rosso, is an apparently normal man. He has a family, none of whom are aware that he is anything other than loving husband and father. It is made clear that rapists are neither rare nor easily identifiable.

Equally important is the fact that Marjorie is not interested in 'getting even'; she is fighting for survival. This is precisely the reverse of the statement made by the publicity slogan for the film:

"What she did to survive is nothing compared to what she'll do to get even."

Audiences, it would seem, are drawn to Ex-

continued on page 11

Blue Velvet

by Sue Motyka and Sue Turgeon

Blue Velvet, recently shown at the Montreal Film Festival and soon to open in first-run theatres in town. It is the latest offering by American director David Lynch, who lacks his decidedly unconventional view of life (as seen in his first major film, *Eraserhead*), onto what is a rather typical story.

The main character, a college student named Jeffrey (Kyle McLachlan), discovers a severed ear in an abandoned field. With the partial help of the local detective's daughter (Laura Dern), Jeffrey enters into the world of "Blue Velvet".

In this world apart from his middle-class middle-American existence, Jeffrey meets a host of characters who represent/make up this alternative world: the masochistic, confused 50s-style chanteuse (whose repertoire includes "Blue Velvet", the Bobby Vinton song), and the nasty, oxygen-addicted Frank (whose portrayal by Dennis Harper won him the Best Actor award at the Festival).

Working within this framework, Lynch presents a film whose core is essentially enigmatic. The film can be seen as an exercise in questioning the styles/ values/ representations/ beliefs of American culture from the past thirty years. This is particularly emphasized by Lynch's philosophical implications on the thematic level.

Lynch's tongue-in-cheek style, coupled with the quasi-quest idea, make this one of the more controversial and FUN films to come out of Hollywood in a long time.

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Labyrinth with David Bowie and Jennifer Connelly.

Are you between the ages of ten and fifteen? You'll probably enjoy *Labyrinth*, then. If not, do you enjoy watching ugly muppets dance through a transparently dull screenplay accompanied by every single off Bowie's new album performed by the thin white duke in thin (tight) white leotards? Well then, don't miss this pseudo-fantasy loosely produced by Mr. Star Wars himself.

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The Fly is a basically implausible gross-out remake of a 1950's horror flick. This happy-go-lucky scientist who looks like Eugene Levy invents a teleportation machine. He gets pissed one night and tries it on himself. A fly gets into the teleportation pod with him, and the computer merges their DNA. For some reason, however, it does not merge him with the millions of micro-organisms which would also be in the pod.

Anyhow, he starts slowly turning into a fly; his ear drops off into a box of jelly doughnuts, he pulls his fingernails out, walks on walls, gets his girlfriend pregnant, and stuff like that.

The best scene is when he tries to use a gene-splicer to merge him with his girlfriend and his unborn child to create what he calls, "the ultimate nuclear family." In the ensuing battle, she knocks his jaw off. His skull then splits in two, and a big fly head pokes out. Wow.

The love-story aspect of the film is pathetic, but as a horror farce *The Fly* gets top grades.

Mona Lisa

by Andrew Flynn

Mona Lisa is a picturesque foray into the seamy underbelly of London's porno district, a distinctly nasty look at the dark world of prostitution, drugs and love.

The latest film from director Neil Jordan is not your average hollywood-style fare. Its reality is harsh and the characters abrasively portrayed.

George is the gruff anti-hero, working as a driver for a high-class prostitute Simone, played by Cathy Tyson. Persuaded by his employer to look for her former friend now involved with the pornographic underworld, George wanders from one strip joint to another, meeting various unsavoury characters, including a particularly menacing racketeer played by Michael Caine.

An excellent film in terms of composition and direction, *Mona Lisa* documents the social situation of the prostitute, without exploiting the sexual element. Some impressive acting by Hoskins and Tyson as well as very creative use of the set, gives the film a three dimensional characterization unusual in mainstream cinema.



—help me.
please help me.

the movies

Nasty, Dirty, Little War

by Nalrue Holtz

Funny, dirty, little war

The year is 1974, a short time after the ageing Argentinian dictator Peron's return to power. The place is Colonia Vela, a dusty provincial town where the distinctions between left and right Peronism have long since been blurred.

Police chief Suprino is given word from above to get rid of any 'local marxists' in anticipation of the chaos to follow Peron's inevitable death from old age. Suprino uses this as a personal play for power and runs a crusade against the affable, apparently apolitical town administrator, Fuentes.

From there on, battle lines are rapidly drawn. On one side, there is Suprino and his police force. On the other, Fuentes, a drunken jester, a patrolman (who joins when Fuentes promotes him to corporal), an utterly charming eccentric aerial crop sprayer, and a radical Peronist youth group member (who initially responds to a bullet-dodging Fuentes' plea for aid by saying, "we'll have to discuss this in a meeting").

The 'people' of the town scatter in an effort to avoid the cross fire, muttering curses, benedictions and meaningless political slogans. The conclusion of the film is predictably unhappy and futile, but the style with which the tale is unfolded makes the film worth watching. It is relentlessly ironic and beautifully human. The film has no 'Ramboesque' heroics or easy lines between good guys and bad; all are checkers on a board, sometimes killing, sometimes helpless.

In one scene a policeman asks a Peronist youth who was once a friend, but now about to shoot him, "what do you people mean by 'socialist fatherland?' I've never understood that." The film constantly careens between black humour and tragic gore.

In one shot we see the buffoonery of the crop duster when he sprays a rain of shit on the police from his plane. In the next shot a throat is being cut. The film uses metaphors more painful than the onslaught of manure. For instance, Fuentes is beaten with brass knuckles in a schoolroom, surrounded by children's cheerful etchings and portraits of famous Argentinian patriots.

Ideologies and countries become irrelevant in this film. Bolshevik is the wrong word to yell when facing a gun, equivalent to, say, mother fucker. However a 'Peronist day' is bright and sunny. The film is less a political statement than it is a dark comment on human folly.

37° 2 Le Matin

by Michelle Gagnon
and Marie Natalie LeBlanc

Jean-Jacques Beneix's film, *37° 2 Le Matin*, recieved the award for best film at the 1986 Montréal Film Festival. Why? we're not quite sure.

The film follows Betty, an emotionally unstable and highly destructive woman, through a series of hysterical fits to her final breakdown and death.

She is pitted against a half dozen characters in the director's attempt to demonstrate the madness inherent in humanity. Rather than fulfilling their assigned roles, they are more farcical than serious. Consequently, their various appearances serve only to create confusion.

Furthermore, *37° 2 Le Matin* is quite long and somewhat drawn out. Betty's hysterical fits become fairly tedious; her overly intense relationship begins to lose credibility and the couple's incessant nudity becomes irritating.

TOM CRUISE

TOP GUN

by Andy Flynn

This, the latest instalment in the newest wave of *Propaganda* series Hollywood horrors is yet another rah rah for the U.S. of A. kiss the flag, boys, and fuck those nasty ruskies — boy wonder from smalltown versus the red menace flicks. It is a frightening reminder that the teen role models of today are slick young cowboys with good teeth flying super techno-death machines. Ronnie would be so proud.

Of course, the obviously simple plot is jammed with every conceivable crowd pleaser. Boy meets older woman, sex ensues (every young man's dream, right?), great aerial combat photography, and Tom Cruise minus shirt sweating are just a few of the features offered to the viewer. Oh, and let's not forget, the movie has a very marketable soundtrack. Tom, maybe you'll earn enough cash from this fiasco to buy yourself a lifestyle and a personality.

ALIENS

Aliens

by Mike Gordon

When I first saw Ridley Scott's *Alien*, I was impressed. There was a mounting suspense to the film that made the plot positively ghoulish in its simplicity.

With brilliant set design by R.H. Giger, the story of a deep-space expedition infiltrated by a hostile alien predator slowly unfolded. By the end of the film, Ripley (Sigourney Weaver), the leader of the expedition, is left single-handedly facing the intruder that methodically exterminated her crew.

Much of that calculated suspense, however is missing from the movie's sequel, *Aliens*. There was a certain respect for the omnipotence of the creature in Scott's version that fostered a reaction of awe in its audience. *Aliens*, however, relies much more heavily on the audiences implicit approval of slaughter than a reaction naturally derived from the plot.

It is fifty years later, and Ripley is recovered from 'hyper-sleep' by a salvage team. She is told, after a brief respite, that the area where the alien ship originally crashed is now overrun with the species. A weasel-like space corporation executive informs her that both the business operations and the lives of several hundred colonists (in that order) on the planet are in jeopardy. Though she refuses at first, Ripley can not help feeling drawn towards the lethal creature that destroyed her crew.

Enter the gung-ho, inter-galactic marine corps and you have action-packed violence in \$6-a-crack, THX-dolby.

Though both the inexperienced marine lieutenant, and the corporate executive are ridiculed for their ineptitude, a disturbing element of military glorification poisons this film. Like some distant, unknown threat, the aliens are instantly marked for slaughter — much to the delight of the thrill-seeking audience.

Aliens is another in the series of films that gives one the subtle impression that America is still licking its wounds over Vietnam. Even the military hardware in the film, including an "M-41" rifle and a transport/combat ship that looks and flies remarkably like a Vietnam-era, Bell UH-1 helicopter, is an understated compliment to U.S. military might.

Some who claim that a positive woman's role is created by having a heroine slaughter the aliens may find a great deal of opposition. If Sigourney Weaver's scripted Rambo imitation makes her a positive role-model for women then the world is in serious trouble.

As a final reflection, resentment towards this film is not surprising when one considers the recent prosecution of *Dead Kennedy's* Jello Biafra on obscenity-related charges.

The band's latest album, *Frankenchrist*, features a poster by R.H. Giger, the man responsible for the original artistic design in *Alien*.

When a group uses a piece of art displayed in galleries throughout Europe (in this case, a poster of erect phalluses) to make a progressive political statement, it is prosecuted for "distribution of obscene materials to minors." When work by the same artist receives massive corporate funding for marketing as "consumer entertainment," it is hailed as commercial success.

But heck, that's entertainment.



Salvador

by Lelf Montin

Every few years a tremendous film about war hits the screens. *Apocalypse Now* and *The Deer Hunter* are good examples of films that present the horrors of war without glorifying it. But neither can be compared to the dark intensity or political statement of *Salvador* (Cineplex).

Salvador is a brutal exposé of a third world country being torn apart and terrorized by a U.S. backed military junta. It is a true story, based on the adventures of a photo-journalist, portrayed by James Wood, who goes to Central America to rebuild his waning reputation and career.

In *Salvador*, you are either with the fascist junta or against them. If you are caught on election day — one party, no platform, — without identification, you are shot as a communist sympathizer. If you try to go to your home village to get the identification you are not as a communist infiltrator.

The peasants are not portrayed as communists; they are poor simple country people fighting against the oppression of the junta.

While the U.S. military 'intelligence' reports insist that the Campecinos are receiving advanced weaponry from the Soviets, it is clear that this is not so — they train in the hills, barefoot, carrying whatever weapons are available, certainly nothing to combat the helicopters, tanks and personnel the U.S. supplies to the junta.

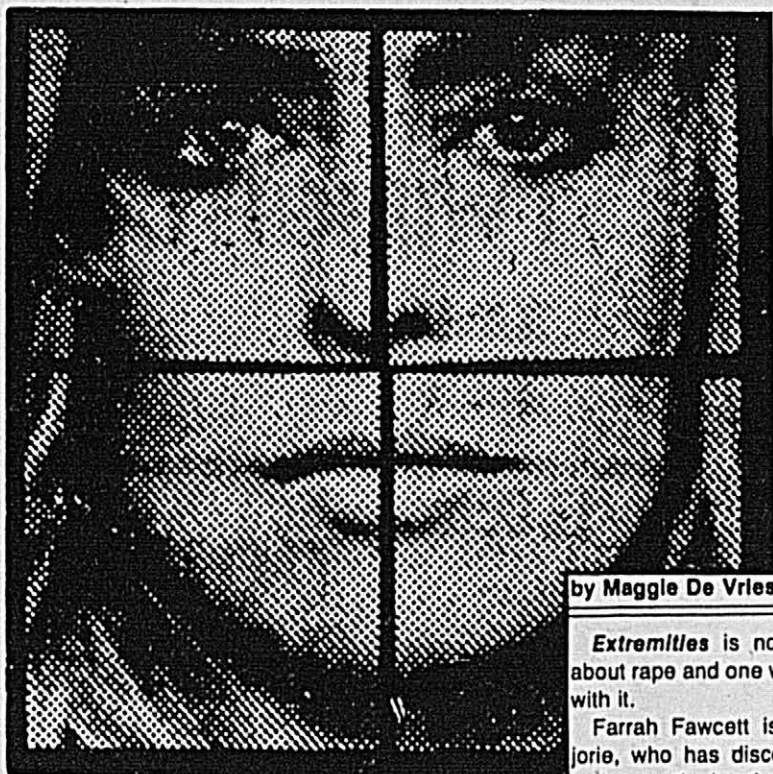
While *Salvador* sharply criticizes U.S. military intervention, it also attacks the bureaucrats and media sheep whose inaction perpetuates the public opinion of what is going on.

The film criticizes all the major networks for the very pretty and glossed over coverage of the events. On the roof of a plush hotel, an *Entertainment Tonight* anchorwoman gives her report of the junta's attempt to capture the women's vote. Not far away, victims of the death squads lie rotting in the sun.

Salvador will take your breath away with its exceptional direction and outstanding cast. However, torture is not a pretty sight and *Salvador* is not a pretty film. It is gripping in its horror and compelling in its message. Without U.S. military aid, the fascist regime would topple and the violence would end.

You may leave the film angry and frustrated, but the film offers excellent insight into the true nature of a people's war against oppression.

the supplement goes to the



Extremities

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Extremities is not about revenge. It is about rape and one woman's attempt to deal with it.

Farrah Fawcett is the protagonist, Marjorie, who has discovered that neither the police nor the legal system has much help to offer in a case of attempted rape. She is on her own. Thus, when she faces her assailant, she can only rely on her own resources. It is a situation of 'extremities' in which societal norms do not apply. The structure of society which oppresses women cannot be expected to provide the means of escape.

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TOP GUN

by Andy Flynn

This, the latest installment in the newest wave of *Propaganda* series Hollywood horrors is yet another rah rah for the U.S. of A. kiss the flag, boys, and fuck those nasty ruskies — boy wonder from smalltown versus the red menace flicks. It is a frightening reminder that the teen role models of today are slick young cowboys with good teeth flying super techno-death machines. Ronnie would be so proud.

Of course, the obviously simple plot is jammed with every conceivable crowd pleaser. Boy meets older woman, sex ensues (every young man's dream, right?), great aerial combat photography, and Tom Cruise minus shirt sweating are just a few of the features offered to the viewer. Oh, and let's not forget, the movie has a very marketable soundtrack. Tom, maybe you'll earn enough cash from this fiasco to buy yourself a lifestyle and a personality.

ALIENS

Aliens

by Mike Gordon

When I first saw Ridley Scott's *Alien*, I was impressed. There was a mounting suspense to the film that made the plot positively ghoulish in its simplicity.

With brilliant set design by R.H. Giger, the story of a deep-space expedition infiltrated by a hostile alien predator slowly unfolded. By the end of the film, Ripley (Sigourney Weaver), the leader of the expedition, is left single-handedly facing the intruder that methodically exterminated her crew.

Much of that calculated suspense, however is missing from the movie's sequel, *Aliens*. There was a certain respect for the omnipotence of the creature in Scott's version that fostered a reaction of awe in its audience. *Aliens*, however, relies much more heavily on the audiences implicit approval of slaughter than a reaction naturally derived from the plot.

It is fifty years later, and Ripley is recovered from 'hyper-sleep' by a salvage team. She is told, after a brief respite, that the area where the alien ship originally crashed is now overrun with the species. A weasel-like space corporation executive informs her that both the business operations and the lives of several hundred colonists (in that order) on the planet are in jeopardy. Though she refuses at first, Ripley can not help feeling drawn towards the lethal creature that destroyed her crew.

Enter the gung-ho, inter-galactic marine corps and you have action-packed violence in \$6-a-crack, THX-dolby.

Though both the inexperienced marine lieutenant, and the corporate executive are ridiculed for their ineptitude, a disturbing element of military glorification poisons this film. Like some distant, unknown threat, the aliens are instantly marked for slaughter — much to the delight of the thrill-seeking audience.

Aliens is another in the series of films that gives one the subtle impression that America is still licking its wounds over Vietnam. Even the military hardware in the film, including an "M-41" rifle and a transport/combat ship that looks and flies remarkably like a Vietnam-era, Bell UH-1 helicopter, is an understated compliment to U.S. military might.

Some who claim that a positive woman's role is created by having a heroine slaughter the aliens may find a great deal of opposition. If Sigourney Weaver's scripted Rambo imitation makes her a positive role-model for women then the world is in serious trouble.

As a final reflection, resentment towards this film is not surprising when one considers the recent prosecution of *Dead Kennedy's* Jello Biafra on obscenity-related charges.

The band's latest album, *Frankenchrist*, features a poster by R.H. Giger, the man responsible for the original artistic design in *Alien*.

When a group uses a piece of art displayed in galleries throughout Europe (in this case, a poster of erect phalluses) to make a progressive political statement, it is prosecuted for "distribution of obscene materials to minors." When work by the same artist receives massive corporate funding for marketing as "consumer entertainment," it is hailed as commercial success.

But heck, that's entertainment.

Salvador

by Lelf Montlin

Every few years a tremendous film about war hits the screens. *Apocalypse Now* and *The Deer Hunter* are good examples of films that present the horrors of war without glorifying it. But neither can be compared to the dark intensity or political statement of *Salvador* (Cineplex).

Salvador is a brutal exposé of a third world country being torn apart and terrorized by a U.S. backed military junta. It is a true story, based on the adventures of a photo-journalist, portrayed by James Wood, who goes to Central America to rebuild his waning reputation and career.

In *Salvador*, you are either with the fascist junta or against them. If you are caught on election day — one party, no platform, — without identification, you are shot as a communist sympathizer. If you try to go to your home village to get the identification you are not as a communist infiltrator.

The peasants are not portrayed as communists; they are poor simple country people fighting against the oppression of the junta. While the U.S. military 'intelligence' reports insist that the Campecinos are receiving advanced weaponry from the Soviets, it is clear that this is not so — they train in the hills, barefoot, carrying whatever weapons are available, certainly nothing to combat the helicopters, tanks and personnel the U.S. supplies to the junta.

While *Salvador* sharply criticizes U.S. military intervention, it also attacks the bureaucrats and media sheep whose inaction perpetuates the public opinion of what is going on.

The film criticizes all the major networks for the very pretty and glossed over coverage of the events. On the roof of a plush hotel, an *Entertainment Tonight* anchorwoman gives her report of the junta's attempt to capture the women's vote. Not far away, victims of the death squads lie rotting in the sun.

Salvador will take your breath away with its exceptional direction and outstanding cast. However, torture is not a pretty sight and *Salvador* is not a pretty film. It is gripping in its horror and compelling in its message. Without U.S. military aid, the fascist regime would topple and the violence would end.

You may leave the film angry and frustrated, but the film offers excellent insight into the true nature of a people's war against oppression.



Nevertheless, the film has a few redeeming features. Jean-Hughes Anglade and Béatrice Dalle, the main actors, play their roles well, allowing the viewer to draw some meaning from the film. Also, Beineix, as in *Divine* and *The Moon in the Gutter*, has produced an aesthetically pleasing film. By presenting many wide angle shots of interestingly lit images, the French director proves that he has not yet lost his sight.

If there is one thing that *37° 2 Le Matin* does illustrate it is that it has become increasingly difficult to create a film which is both visually creative and thematically innovative.

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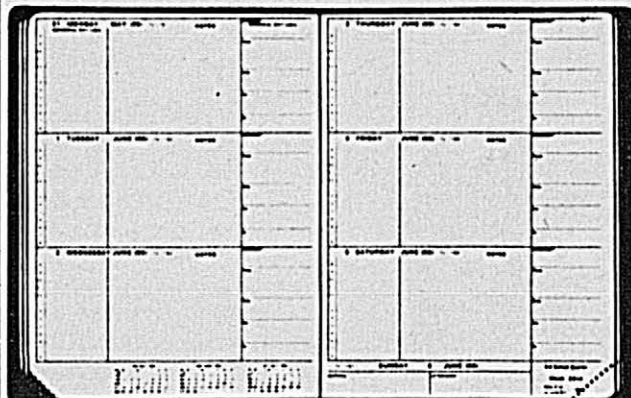
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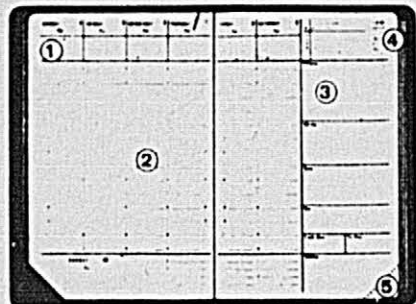
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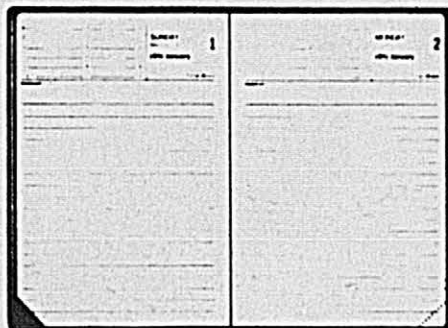
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... Extremities

continued from page 8

Extremities in expectation of watching a woman torture a man for an hour or two. Happily, these expectations are not fulfilled. Certainly the film is violent, but Marjorie's motivation is always survival. She must protect herself from the rapist during the attack, and she must also ensure that he cannot return to murder her. It is Rosso who tortures, not Fawcett.

Because the events of *Extremities* turn usual expectations upside down, it is important that the situation within the film itself be examined. Marjorie's roommates Pat and

Terry, played by Alfre Woodard and Diana Scarwid, provide a foil to the central plot. They bring the voice of 'reason' into the film. Yet as they discuss and witness the situation they come to understand and support Marjorie's position. Furthermore, the women deal with their problem with no aid from men, an excellent departure from the movie industry's normal method of portraying women.

Extremities also provides the opportunity for men to experience the violent domination which is usually the lot of women. While men cannot understand this from within the context of the continuing oppression of women,

the reversal of the situation still provides some matter for reflection. In some perverse way our society ignores brutality toward women while it finds similar treatment of men baffling and shocking. This contrast is stark and frightening.

It is surprising that a film written, directed and produced by men — William Mastrosimone, Robert M. Young and Burt Sugarman — could so forcefully and accurately portray one woman's actions in the face of male violence.

Horrific it may be, but *Extremities* is also empowering for women and, hopefully, enlightening for men.

Prison theatre at La Licorne

by Brian Walker

Since the penitentiary system is one of Canada's last remaining grow-

four men locked in a cell. Alice is the bitch-goddess queen of the bunch; a Javex-blond transvestite shooting a volley of barbs at his slack-assed corner-boy rivals Rocky. Mona, fey victim of the two, curls on the bed, ready to put out for whichever one of the two is ascendant at any given moment.

The malignant stability of the initial triangle is upset when a new prisoner is shoved in. Smitty, butch and fetching, sets off an intense struggle between the three, in which each uses his own form of power — Rocky his lout's violence, Alice his ice-wit and calculation, Mona his soft intelligent weakness.

Some critics, both those of the original English production, and those of the recent québécois embodiment, have seen the play in the classic liberal way — as a portrait of the brutalising criminal structure creating brutes out of its inmates.

That theme is certainly there, but behind the melodrama there are more subtle points being made about power and rebellion. Homosexuality, for example, is fully accepted by the prison authorities, as long as it remains predictable, as in Alice's queenishness or Rocky's brutality. However, when it threatens to become real communication, to bring people together instead of holding them apart, frozen in power relations, then the clubs come out and the men are forced apart.

ing industries, it is probably not surprising that prison literature forms such a significant trickle in the ambitious rivulet that is our culture.

There have been various plays and novels, like Roger Caron's *Go Boy* and David Adam Richard's *Road To The Still House*, and until a couple of years ago there was even a gallery devoted to prison art on Ave. Mont Royal.

Another addition to our growing carceral culture is *Aux Yeux Des Hommes*, currently playing at La Licorne. John Herbert's 1967 original *Fortune and Men's Eyes*, was a fairly good example of the prison-as-hell / hell-as-other-people genre. In its québécois translation by René Dionne it is still fresh and lively — a deft meditation on our very modern concerns about sex and power and personal identity.

The themes unfold through a shifting play of lust/power triangles between

The men who play in the *Licorne* production are all third year theatre students at the CEGEP of Ste. Hyacinthe. But the production is never less than professional. La Licorne is such a tiny café-théâtre, with its minuscule stage that the spectators, caffeine-keen over the rims of their cups, are more demanding than in large theaters where flubs are often forgiven.

Richard Guèvremont and Joel Legendre, who play Alice and Mona, flesh them out well and subtly. Denis Sénéchal does less well with his difficult rôle as Smitty. Rocky is played by Rémy Poirier and Pierre Mayer plays the guard. The play was directed by Jacques Rossi, and will be on stage at La Licorne (2075, boul. St-Laurent) until September 20th.

news

Katimavik resurrected

Ottawa (CUP) A "new and improved" and private sector-friendly Katimavik will probably start mid-October if the funding already committed to the youth program arrives on time, says Katimavik official Guy de Grandpre.

"The program is now geared towards developing young entrepreneurial skills," said de Grandpre, also an aide to Liberal senator Jacques Hebert, who started Katimavik 11 years ago and staged a 21-day hunger strike in the senate last March to protest the Conservative government's cancellation of the program.

Katimavik's nine-month, three-stage program will operate as before, though participants will spend three months

starting up their own business. "It's like Junior Achievement," de Grandpre said. He said groups of 12 "will do a market survey to determine the best thing to sell in a given community. Then they will design it, produce it and sell it."

"By starting a business, running it and terminating it, young people will learn a lot about the business cycle," he said. If the business is successful, it will be sold to groups within the community, or "it may become a business owned by Katimavik," de Grandpre added.

Baker said Katimavik organizers originally planned to add a military component to the program, "but it was tried and rejected."

Both Baker and de Grandpre say Katimavik has raised enough money for 300 to 500 youths to participate this year. The money — over \$3 million — has come mostly from the private sector, individuals, and municipal and provincial governments.

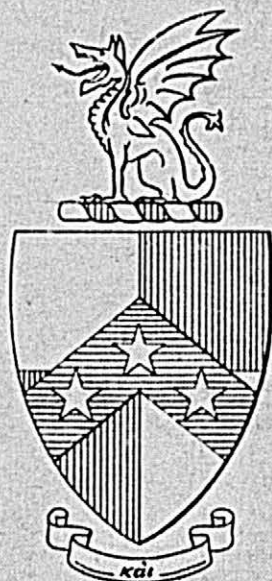
The federal government has not contributed a cent. Last year, \$19.7 million of federal funds went to Katimavik.

Baker says the decision to gear Katimavik more to the private sector was not a result of pressure from the Tories, but resulted from an experiment with one group last year. But said de Grandpre "We do believe the new program will be well accepted by the present government."

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Central America Group, first general meeting at 6h30, Union 404.
Auditions for Players Theatre production of Ionesco's *Macbeth* from 15h00 to 18h00. Many parts. All welcome. Last day.

Secondhand Textbook Sale continues in Union B09/10, 09h00-16h00. Still accepting books for sale.

McGill Players Theatre presents *One Night Stand*, a comedy thriller by Carol Bolt, Sept. 9-13 and 16-20 at 3480 McTavish Street (Union Bldg), 3rd floor. Showtime 20h00. For reservations call 392-8989.

Direct Action Network continues its campaign to stop South African shipments. Meet on steps of Union Bldg., 12h00 to pass leaflets for Sept. 13 demonstration which assembles 13h00 Dominion Square.

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Editorial Offices: 3480 McTavish, room B-03, Montreal, Quebec, H3A 1X9, telephone: (514) 392-8955. Business Manager: Brigitte Elie, telephone: (514) 392-8904. Advertising Manager: Boris Shedov, room B-17, telephone: (514) 392-8902. Clerical Staff: Catherine Wong. Daily Typesetting - Shop Manager: Rachel Green, room B-03, telephone: (514) 392-8959. Typesetting and Assembly Staff: Robert Costain, Colin Tomlins, Eileen Lavery, Anna Asimakopulos.

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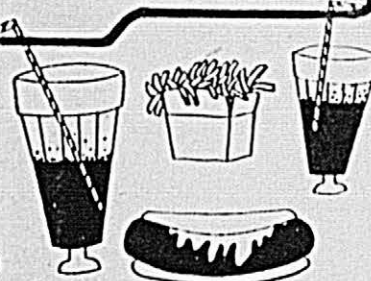
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In 1981, the UN declared the third Tuesday in September to be an international peace day, and has celebrated the occasion ever since. To mark the day, the UN General Assembly rings the Peace Bell in New York, then calls on the people of the world to join them in a moment of silence.

Last year, University of Toronto professor Don Evans and Humber College instructor Austin Redpath organised a Peal of Peace in Toronto, bringing the event to Canada for the first time.

This year similar events have gained the support of the premiers of seven

provinces and the leaders of the territories. More than 50 mayors, from St John's to Victoria, are already committed to make peace proclamations on the day.

In Vancouver, there will be an observance at the UN pavilion at Expo 86, while the federal government has asked that the day be officially recognized by ringing the carillon in the Peace Tower on Parliament Hill. A number of Anglican and Catholic bishops have agreed to ask member churches to ring their bells.

The tradition of silence followed by sound was begun during World War II, when the BBC broadcast a "silent minute" at 9:00 each evening, allowing listeners to stop and offer a prayer for peace. With the chiming of Big Ben, the silent contemplation would end.

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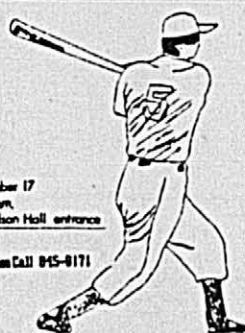
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341 — APTS., ROOMS, HOUSING

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Roommate wanted to share large, bright 5½ with female graduate student. Mature or Graduate students preferred. Please call 845-9385 or 845-2517.

Apartment to share must be non-smoker. Female, mature student preferred. Large sunny 2 bedroom apartment 5 minutes west of campus. Approx \$260/mo. All facilities

included. Call 287-9692.

1½ to sublet, starting immediately. Rent is \$235, including heat and water. Studio is two minutes to campus, just on Lorne Ave. Call 281-6523.

343 — MOVERS

All local moves done quickly and carefully by student with large closed truck. Fully equipped, reasonable rates. Available Fridays, weekends only. Call Stéphane - 288-8005.

350 — JOBS

Tutors: Tutorial service now hiring. Bring transcript (G.P.A. of 3.0 or better) and S.I.N. number to room 206 Powell Bldg (3637 Peel) 392-6741 for info.

French Tutor wanted for next three weeks, 5-8 hours each week. Terms negotiable. Call 845-1416 between 8-10 pm.

352 — HELP WANTED

EXXA — looking for illustrator (part-time) to do stylized line drawings for advertising and brochures. Montréal's most creative store - EXXA Military Surplus, 550 President Kennedy.

Typist for Quid Novi, law school weekly.

Leave name and phone number at Old Chancellor Day Hall.

Open House needs people to work as drivers, food and beverage and clean-up staff on September 26 & 27. Good wages. Call 392-8434 or drop by Burnside Hall, room 105 and apply.

McGill Film Society looking for student with a car to pick-up and deliver films from our distributor. Compensation offered. Call 392-8934 or 286-8285.

Van Horne Bagel - 3575 Park Avenue (Place du Parc, La Cité) help wanted — part-time counter person. Experienced preferred. Bilingual. Apply in person.

Looking for a female student to do telephone survey work 6-10 hours a week — flexible hours. Call Bob during business hours at 282-5216.

Tutor Wanted — person with a degree, must have written the GRE and scored well. Pleasant personality is a must. Please contact me at 287-1896.

354 — TYPING SERVICES

Theses, Term Papers, Resumes. 18 years experience. Rapid Service. 7 days a week. \$1.50/double-spaced. IBM (2 min. from McGill Campus) Mrs. Paulette Vigneault 288-9638 or 288-0016.

One-Day Service: B.Adm. Background. Editing if required. Error-proof. Improved grade guaranteed. Use "buzz" words. Skilled with words. Academic papers, CVs, cases. 340-9470.

Wordprocessing: Typing done in French & English, also dictaphone, computer graphics. Very reasonable rates for excellent quality work. Nemur Ltd.; Heidi Philipps, 935-8698.

SUPER SUNDAY

SUNDAY SEPT. 14/86.
 11:00am - 3:30pm
 5151 COTE ST. CATHERINE RD.

KICK OFF TO COMBINED JEWISH APPEAL
 PHONE-A-THON TO RAISE MONEY FOR LOCAL & ISRAELI NEEDS



Hillel Student Society
 VOLUNTEERS NEEDED!
 FOR MORE INFO:
 845-9171

Word processing IBM PC. Open 7 days. Term papers, resumes, thesis, translations. \$1.50/double spaced. 2 mins. from McGill campus. NSE 289-9096 anytime.

Typing - English / French \$1.40/page IBM Selectric; carbon ribbon; grammar, spelling, punctuation corrected; bond paper provided; symbols/italics available; longer essays and theses preferred; 284-9346 evenings only; Sherbrooke métro.

Typing — electronic typewriter. 5 minutes from McGill. Editing if necessary. \$1.50 per page. Sharon 844-1488.

356 — SERVICES OFFERED

Presbyterian / United Church Chaplaincy has an open-door policy. Rev. Chris Ferguson and Glynis Williams are available for conversation and consultation. 3484 Peel Street (Newman Centre). Tel. 392-5890.

Home fitness... considering setting up your own home gym, or fitness program? Rick Blatter, REA, fitness consultant. Office hours: Saturday mornings 5h30 to 1h30, 625-1352.

Write better papers. I will instruct you on how to improve your writing-skills; will also edit term-papers, theses etc. 843-3049.

Tutor available, experienced. Chem., Physics, Biol., Math, etc. Reasonable, negotiable rates. Steven 286-1049. Don't wait 'til it's too late!

Sunday Morning Worship with Presbyterian / United Church Campus Ministry at 10:30 am, St. Martha's-in-the-Basement, 3521 University. Brunch follows. For more information call Rev. Chris Ferguson at 392-5890.

Bilingual Professional Services. Résumés, cover letters, editing, typing of theses etc. Reasonable rates. 342-8197 8:30 am - 5 pm; 472-4621 evenings, weekends.

361 — ARTICLES FOR SALE

Twin bed, like new. Best offer. Call 286-0104.

Used Books accounting, statistics, economics, management, history, politics. 235 Sherbrooke St. W. (corner Jeanne Mance) suite, 1501. Monday to Friday 4:30 pm to 7 pm, 10:00 am to 4:00 pm Saturday and Sunday.

Ju-Jubes — Yes, get your free Ju-Jubes at the new great EXXA store — 550 President Kennedy — near McGill Metro — Biddles — American Rock Cafe — EXXA Military Surplus.

Black Commando Pants — Pantagonia Special, Combat pants \$15 used, Leather jackets \$125, Airforce jackets leather new \$225, only at EXXA Military Surplus - 550 President Kennedy.

Garage sale 3686 Ste-Famille in alleyway.

Saturday Sept. 13/86. 10 am - 4 pm. Cancelled if rain.

EXXA — Montréal's down coat centre - widest choice in town - best prices - don't miss our great selection. Buy early, buy often - 550 President Kennedy.

Book Bags from \$6.50, army bags, Swiss, USA, Chinese; Soho running shoes \$15 - at EXXA - new store - Montréal's fashion centre - 550 President Kennedy.

For Sale: Rug (100% wool), desk, chair, handmade lamp, fan. Call afternoons 733-2827.

Parachutes \$45, black combat pants \$20, yes, "Black as hell" black German army shirts - with eagle \$6.95. Also our famous EXXA shirts only \$5 - wear our beaver. 550 President Kennedy.

372 — LOST & FOUND

FOUND — Black woman's wallet in the Strathcona Dentistry and Anatomy Building - can be identified and claimed at the Students' Society front desk.

To the girl who picked up my black jacket Saturday night at Gert's — please return it. I returned yours. Call Steve 845-8013.

LOST — Gold Seiko watch with black strap. Somewhere on lower campus on September 8. Reward offered. If found, please call Sapna: 288-4735.

374 — PERSONAL

This is to inform his fellow students, faculty and staff of McGill University of the tragic death of MARTIN PETER SCHOLZ (Biochemistry) on the 7th of July 1986. The three semesters at McGill formed the high-point of his short life. Dealy loved, Martin will live in the memory of his parents Inge & Dieter Scholz, sisters Barbara & Monique, nephew Derek, aunt & uncle Brigitte & Antanas Daniliauskas.

Mom's birthday coming up? Photos of *Tupelo Chain Sex* concert for sale (Spectrum, Sept. 5). Also some *Grosses* and *Asexuals* photos. Phone Owen at 488-1727 evenings.

Darling: come to my Shida meditation session. Lots of laughs. Love GA.

Barbara: delighted with letter. But returned too late to send reply. Can find me usual place, usual time. Mike.

383 — LESSONS OFFERED

Experienced guitar teacher. Classical & folk styles, ultimately patient. If playing guitar was always something you wanted to learn, why put it off any longer? Call Richard at 495-4175.

Classical guitar lessons for beginners. Groups of 4-6. \$60 - 10 week session. Also private lessons for all levels in classical, jazz, folk. Ross MacIver 481-4952.

Cours de diction, théâtre, pose de voix, problèmes élocutoires, perfectionnement du français. Anne-Marie Joncas, 727-7623.

385 — NOTICES

Students - 5% off! Take a class with us & lighten your load at Le Gym Sylvia Ozbalt. Choose your style — stretching, dumbbells, aerobics & much more! Flexible membership. 866-8131.

Badminton Club introductory meeting. Wed., Sept. 17, 8 p.m.; COTC Lounge, Currie Gym. All levels welcome. For more info call Chris, 288-8326.

Soccer players! The Caribbean Students' Society is looking for players. Call Jimmy (844-7096) or Anthony (282-0057), leave name and phone number.

Beer and Bagels — Lambda Chi Alpha Fraternity, 3505 Peel. Tonight, 6 pm. All welcome.

McGill African Students' Association meeting, Thomson House Basement, Saturday 13 September 5 pm (new date). Old and new students welcome. More info call 286-9402. Cash bar.

387 — VOLUNTEERS

Volunteers wanted for two day study on the control of carbohydrate absorption. Remuneration offered. Please call Dr. S. Wing at the Royal Victoria Hospital. 842-1231 - local 690.

389 — MUSICIANS WANTED

Experienced and Equipped bassist and keyboardist wanted by part-time rock band. Please call Mike at 485-2609.

Bands need to play at Deke Pub on Tuesday nights. Call François at 286-1624 or 392-4510 or drop by at 3653 University (blue door).

GMAT GRE LSAT
SAT DAT
MCAT
Speed Reading
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 Spiritual Worship.
 Biblical Preaching.
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 in God's love.
 A light lunch.
 Sundays, 10:30 am
 Students Welcome
 or Dorchester / Atwater
 (Métro Atwater)

HILLEL'S OPENING DANCE
DANSE DANCE CHAUD SHOW
 Saturday September 13
 9:00pm.
 at T.B.D.J. Synagogue
 6519 Baily Road
 Admission: \$10

All Proceeds Are Going to Combined Jewish Appeal
 FEATURING: Les Ch'Armand DJ's
 Live Music by WEJJ
 Guest Singers
 Betty Eljarrat
 Nathalie Oukline
 For information & Reservations: 845-9171
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McGill University Fall Term Campus Recreation Instructional Program

Registration: Wednesday, September 17, 1986, 18:00 hrs.
Currie Gymnasium, 475 Pine Avenue West

ACTIVITIES

DANCE

BALLET	\$30
JAZZ	\$25
SOCIAL	\$15

FITNESS

GET FIT	\$15
WEIGHT TRAINING	\$15
RUNNER'S CLINIC	\$15
STAFF AEROBICS	\$40 / \$80
ACTION AEROBICS	\$20
TOTAL WORKOUT	\$ 1

RACQUETS

SQUASH	\$15
TENNIS	\$15
TENNIS INDOOR	\$50
BADMINTON	\$15

MARTIAL ARTS

AIKIDO	\$25
SHOTOKAN	\$25
SHORINJIYU	\$25
SHITO-RYU	\$25
JUDO	\$25
TAE KWON DO	\$30
TAI CHI	\$25
WOMEN'S SELF DEFENSE	\$20

- All courses are Co-Ed
- First come, first served
- You must first register in person with an I.D. or gymnasium membership card
- Classes start the week of September 22, unless otherwise indicated
- There is no advance registration

OUTDOOR PURSUITS

ROCK CLIMBING	\$30
KAYAKING	\$20
EQUESTRIAN	\$75

VARIA

ARCHERY	\$15
FENCING	\$15
GOLF	\$15
YOGA	\$15
SKATING	\$15 / \$20
HOCKEY I	\$20
HOCKEY II	\$25
STAFF HOCKEY	\$80
CPR HEARTSAVER	\$30

AQUATICS

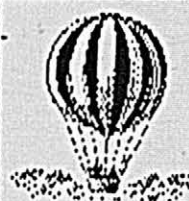
BEGINNERS	\$14
INTERMEDIATE	\$14
SENIOR	\$18
SPRINGBOARD DIVING	\$16
AQUAFIT	\$18
SWIM FIT	\$14 / \$18
STROKE IMPROVEMENT	\$14 / \$16

AQUATICS CERTIFICATION PROGRAM

LEADERS	\$75
LIFESAVING 1,2,3	\$14
BRONZE MEDALLION	\$30
BRONZE CROSS	\$32
NATIONAL LIFEGUARD	\$120
SCUBA	\$140

Complete schedules are available at the Currie Gym

INFO 392-4768



BREAKING AWAY HILLEL RETREAT

From September 19th to 21st
You Can Participate In
Horseback riding, canoeing, hiking, an Oneg Shabbat
a Saturday night party and much stimulating discussion.

The two feature topics of discussion
will be

"Nazi Hunting In Canada"
led by authority Dr. Moni Fromovic
AND

**"Pluralism Vs. Civil War In The Jewish
World"**

Led by Rabbi Israel Hausman

The cost is \$45.00 for the entire weekend (all sporting facilities and food
included)!

Sign up quickly, because there is limited space!!!

For more information, call Mark at 845-9171 or Daniel at 738-2655... or drop by
Hillel at any time.



WORK AVAILABLE WITH HOSPITALITY MCGILL

Applications are now being received for casual
work with Hospitality McGill. All full-time McGill
students are eligible to apply. Applicants must
be Canadians or landed immigrants.

The team of students will be trained at various
University special events and conferences.
Training will also be provided for the University
Tour Program. Preference will be given to
bilingual students with related background.

Applications can be picked up from the McGill
Conference Office, 3450 University Street or
from the information desk at the University
Centre, 3480 McTavish, and should be returned
to either location no later than:

Tuesday, September 30, 1986

FOR FURTHER INFORMATION CALL MCGILL
CONFERENCE OFFICE 392-6744.



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Programmable Calculators & Hand-Held Computers

series 10 slim-line pocket calculators

HP-11C	SCIENTIFIC	\$ 78.72
HP-12C	FINANCIAL	\$140.08
HP-15C	SCIENTIFIC with matrix and solve	\$140.08
HP-16C	COMPUTER SCIENCE 1 only	\$140.08
HP-18C	BUSINESS CONSULTANT NEW!	\$246.21

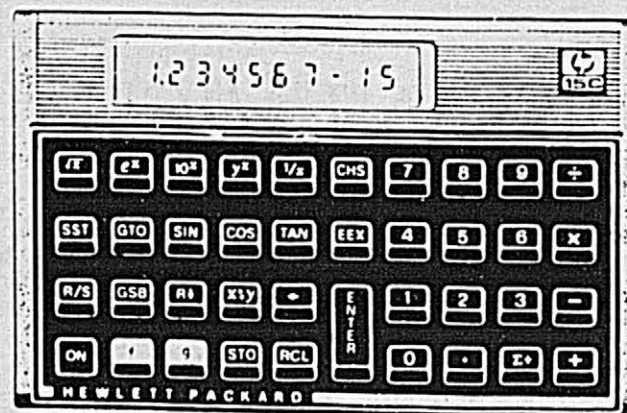
series 40 hand-held computers

HP-41CV	ADVANCED ALPHA-NUMERIC, 2.2K, expandable	\$244.48
HP-41CX	CLOCK MODULE, EXTENDED FUNCTIONS, 3.1K, expandable	\$346.27

We also carry a large selection of HP accessories. Detailed literature is available at both locations. All HEWLETT-PACKARD
calculators carry our full **double guarantee**.

Prices quoted reflect a 20% McGill student discount. Sales tax additional. Prices subject to change without notice.

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